

Greek Theatre Year 8

Content Overview

- Students will be introduced to the genre 'Commedia Dell' Arte' understanding the origins of the genre in work today. Students will learn and use key elements connected to the genre and will focus specifically on mime, lazzi, stock characters, exaggeration, status and mask.

Skills to be used are;

- Improvisation skills showing an understanding of stock characters status and use of comedy
- Physical exaggeration ensuring the lazzi is relevant to the scene and characters
- Voice (Gibberish – how to communicate meaning without speaking words).
- Use an exaggerated performance style and direct sections of group performances

Assessment

- AO2 and AO3 is assessed.
- Students are assessed throughout the rehearsal process as well as in performance.
- Verbal feedback and written feedback will be given.
- A mix of teacher, peer and self assessment are used throughout

Origins of Commedia Dell' Arte

English translation: comedy of the artists (or professionals).

Pronunciation: co-MAY-dee-ah del AR-tay.

- Formal performances began in Italy in the mid-1500s, soon spreading to France and Spain (where they were very popular) and other parts of Europe.
- It eventually died out about two hundred years later in the mid-1700s. Its most popular period was 1550 to 1650.
- Commedia dell'arte is most notable for its mix of masked and unmasked characters, plus the fact that women were acting on the Commedia stage well before they were allowed to act in England.
- The style of Commedia is characterized by its use of masks, improvisation, physical comedy, and recognizable character types.
- Shakespeare got some of his play ideas from Commedia.
- As a child if you were born in an acting family, you were born into whatever role your dad was. So if your dad played the villain you would become the villain.
- These companies would stop in towns and perform to audiences for money, the pieces were adapted to certain audiences.



“Commedia is an exaggerated mirror of our society”
Didi Hopkins
National Theatre



Do Now Tasks

1. Create a posture and gesture for each of these characters to communicate their status.
2. Learn the spelling and definitions of words outlined around the knowledge organiser
3. Watch commedia character and genre tutorials online, http://ntlive.nationaltheatre.org.uk/media/video/behind-the-scenes/h_OTAXWt8hY
4. Find out how Commedia links with Melodrama and Pantomime?
5. Watch 'One Man Two Guvnors' as this is based on 'The Servant of Two Masters' by Goldoni for a Venetian' which was written in 1745 for a Commedia troupe!

Use the assessment criteria in your book and recognise what you need to do to move up

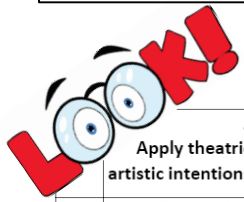


Inspiration

- Music and costumes within this theatre style influenced painters like Antoine Watteau and Picasso
- This style of theatre is still performed today for example 'Odyssey Theatre'
- This expressive theatre influences Moliere's comedy and ballets

Key Elements

Lazzi	A series of comedic acts that were <u>specific to a character</u> and could be performed at any moment in the show.
Scenario	The actors were given a general outline of the scenes and the action that needed to happen.
Improvisation	Having been given the scenario the rest was left for the actors to create in the moment. Therefore they improvised
Stock Characters	The genre had stock characters so that audiences were <u>instantly able to recognise a character</u> . The characters were very over the top and caricatured.
Mask	The actors wore elaborate half masks made of hardened leather. They helped formulate and exaggerate the character.



		AO3			Working Towards	Achieved	Mastered	
		Demonstrate knowledge and understanding of how drama and theatre is developed and performed						
		AO2			Working Towards	Achieved	Mastered	
		Apply theatrical skills to realise artistic intentions in live performance						
5	<ul style="list-style-type: none"> oI can recall and communicate appropriate theoretical knowledge when interpreting a performance. oI have a competent ability to apply and adapt a range of practical skills. oI can competently perform a role creatively with some originality to communicate my artistic intentions (ideas) to an audience. 				<ul style="list-style-type: none"> oI can recall and communicate basic theoretical knowledge when interpreting a performance. oI have a reasonable ability to apply and adapt a range of practical skills to a performance. oI can perform a role with some creativity and originality to communicate my basic artistic intentions (ideas) to an audience. 			
4	<ul style="list-style-type: none"> oI can recall and communicate basic theoretical knowledge when interpreting a performance. oI have a reasonable ability to apply and adapt a range of practical skills to a performance. oI can perform a role with some creativity and originality to communicate my basic artistic intentions (ideas) to an audience. 				<ul style="list-style-type: none"> oI can recall and communicate some theoretical knowledge when explaining a performance. oI can apply some practical skills to a performance. oI can perform a simple role to communicate my ideas to an audience. 			
3	<ul style="list-style-type: none"> oI can recall and communicate some theoretical knowledge when explaining a performance. oI can apply some practical skills to a performance. oI can perform a simple role to communicate my ideas to an audience. 				<ul style="list-style-type: none"> oI can sometimes recall and communicate limited knowledge when explaining a performance. oI can sometimes apply limited practical skills to a performance. oI can perform a role inconsistently to communicate my ideas to an audience. 			
2	<ul style="list-style-type: none"> oI can sometimes recall and communicate limited knowledge when explaining a performance. oI can sometimes apply limited practical skills to a performance. oI can perform a role inconsistently to communicate my ideas to an audience. 							

